

FORD'S THEATRE
-1968 REDEDICATION

3 OF 4

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FORD'S THEATRE
REDEDICATION PROGRAM -
CRS - 1968



Washington, D.C.

Ford's Theatre 1968 Rededication (3)

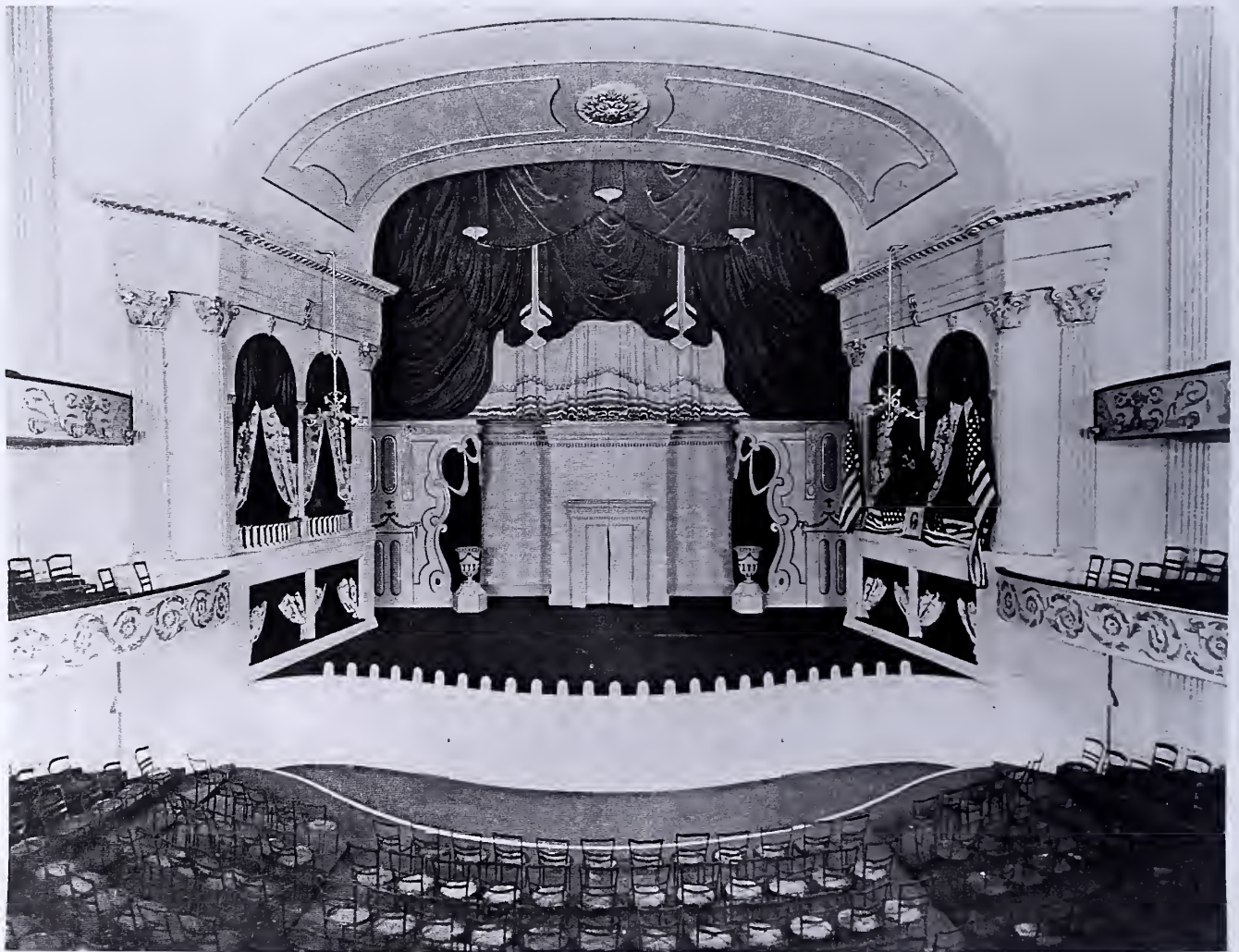
Excerpts from newspapers and other sources

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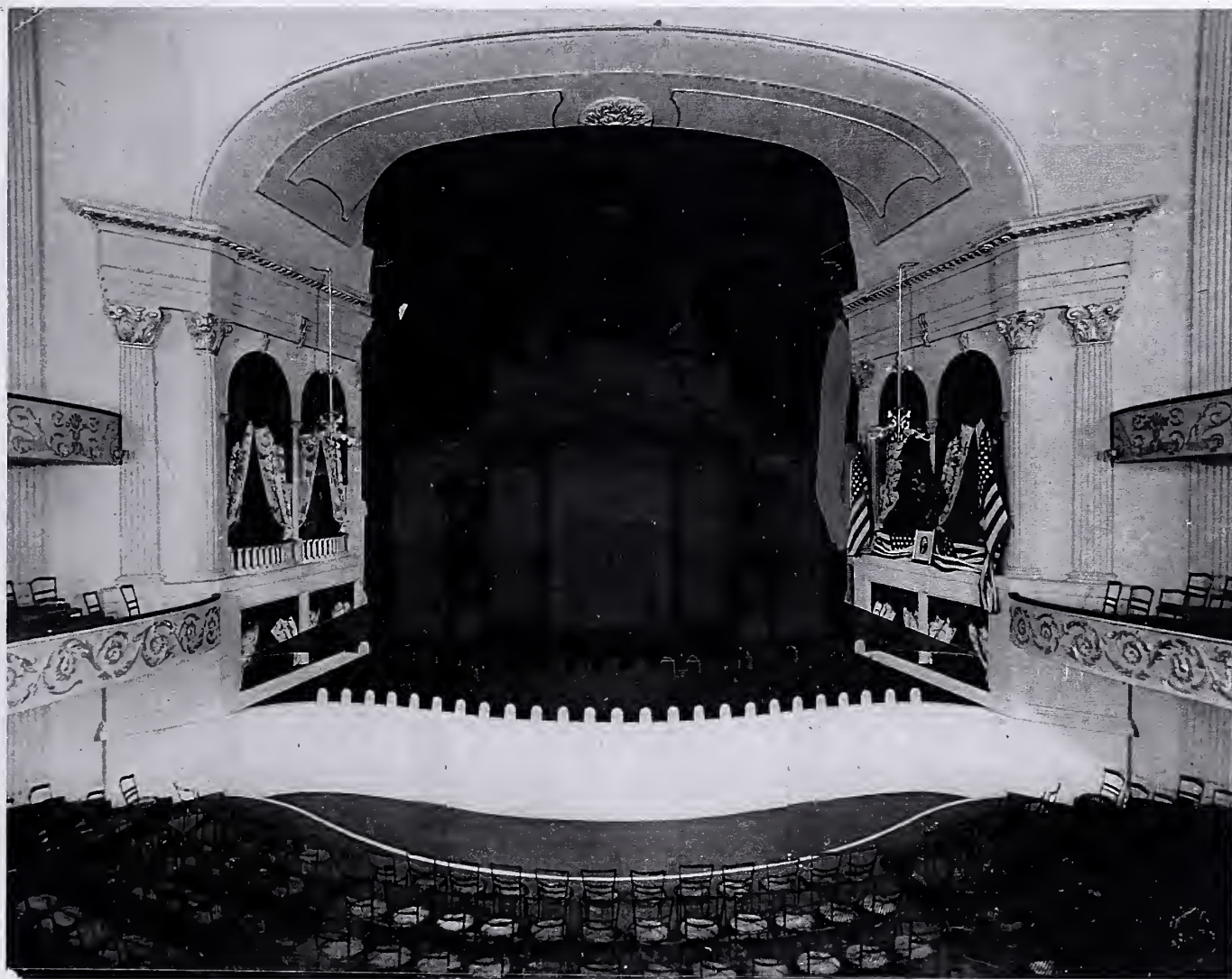
More photographs from the rededication ceremony and opening night performances at Ford's Theatre are available in the Lincoln Financial Foundation Collection at the Allen County Public Library, Fort Wayne, Indiana

For contact information, go to www.LincolnCollection.org



(PHOTO BY ABBIE ROWE)

FIGURE 61. Diorama of stage of Ford's Theatre, designed and built by Rudolf W. Bauss, on display in Lincoln Museum.



40% SCREEN FLAP 'PHANTOM'

← 11 1/4" → E668

E150

← 8 1/2" →

See Screen

Ford's Theatre Play Heads Lincoln Birthday Tributes

The first public performance of a play at the refurbished Ford's Theatre will complement the traditional noonday ceremony at the Lincoln Memorial tomorrow as the nation marks the 159th anniversary of Lincoln's birth.

A brief, wreath-laying ceremony at the Lincoln Memorial, which in recent years has been attended by President Johnson, will feature a reading of the Gettysburg Address by James W. Symington, the government's chief of protocol.

At 8:30 o'clock that evening, the curtain will rise on the first play to be presented at Ford's Theatre since April 14, 1865, when Lincoln was assassinated there.

The opening night production, a \$100-a-ticket benefit for the Ford's Theatre Society, will be the National Repertory Theatre's presentation of "John Brown's Body" by Stephen Vincent Benet.

Johnson Role Unrevealed

President Johnson's role in the Lincoln's Birthday observances has not been announced. Maj. Gen. Charles S. O'Malley Jr., commander of the Military District of Washington, is tentatively scheduled to lay the President's wreath at the Lincoln Memorial ceremony.

Floral tributes also are to be presented at the public ceremony by Mayor Walter E. Washington, Ambassador Guillermo Sevilla-Sacasa of Guatemala, dear of the diplomatic corps here, and other public officials. The Air Force Band will begin the ceremony at 11:45 a.m. with patriotic music.

The wreath-laying ceremony has been sponsored since the Memorial's dedication in 1922 by the Loyal Legion of the United States, an organization formed by a group of Union Army officers on the day Lincoln died.

The Loyal Legion and other patriotic groups will have representatives attending the 4 o'clock evensong service today at the National Cathedral, at which the Rev. G. Hall Todd of

Philadelphia's Arch Street Presbyterian Church will deliver a sermon tribute to Lincoln.

To Give Carving Gift

The Loyal Legion also is to present a \$3,700 donation to the cathedral for the carving of a stone tympanum (the triangular facing above a framed area) in the cathedral's Lincoln Bay.

In addition to those and other ceremonies throughout the metropolitan area, Lincoln will be remembered throughout the month at a special public exhibit at the Medical Museum of the Armed Forces Institute of Pathology, 7th Street and Independence Avenue SW.

The exhibit, which focuses on the role of Museum personnel during the hours surrounding Lincoln's death, includes the bullet that killed the President, the famous deathbed scene by artist Henry Farber and a copy of the autopsy report.

Lincoln's birthday also marks the opening of Negro History Week. Activities planned in the area to commemorate the week include special programs and exhibits at the Smithsonian Institution Anacostia Neighborhood Museum, 2405 Nichols Avenue SE.

Speech to Be Keynote

Sterling Tucker, executive secretary of the Washington Urban League, will keynote the observance of Negro History Week in the metropolitan area with a 3 p.m. speech today at the St. Stephens and the Incarnation Episcopal Church, 16th and Newton Streets NW.

Thirty paintings and two sculptures of outstanding Negro Americans will be displayed publicly for the first time today at the Anacostia Neighborhood Museum.

The exhibition, to run through February, sets the stage for a number of other events, including the anniversary of the birth of Frederick Douglass, the 19th century Negro educator and lecturer.

Today at 2 and 5 p.m. a motion picture, "Frederick Douglass," will be shown at the ex-

periment "storefront museum." Next Sunday at the same hours, a film on the "History of the Negro in America" will be featured.

In the art exhibit, visitors will see portraits of Marian Anderson, Ralph Bunche, Mordecai Johnson, Walter White, Joe Louis, Harriet Tubman and Douglass, among others. The artists are Betsy Graves Reyneau, Laura Wheeler Waring and Robert S. Pious.

Collected by Foundation

The art was collected by the Harmon Foundation of New York and recently was presented to the Smithsonian Institution, which operates the Anacostia Museum.

Museum Director John Kinard also has arranged for an exhibit honoring the memory of Benjamin Banneker, essayist, mathematician, astronomer and friend of Thomas Jefferson.

Two stage performances are also scheduled at the museum this week. Actor Jay Williams will narrate some of Douglass' speeches at 7:45 p.m. Thursday, and Anacostia folksinger Calvin Davis will give a recital at 7:45 p.m. Friday.

The fledgling museum also

THE SUNDAY STAR
Washington, D. C.
February 11, 1968

'John Brown's Body' Reopens Ford's

By EMERSON BEAUCHAMP

Star Staff Writer

The National Repertory Theater, the first company to occupy Ford's Theater since April 14, 1865, formally reopened it last night on Lincoln's Birthday.

For its inaugural production, the company chose "John Brown's Body" Stephen Vincent Benet's Civil War verse drama.

Under the very special circumstances, the choice is fitting. Appropriateness, unfortunately, does not make "John Brown's Body" less ponderous than it is.

With the difficult hurdle of the reopening behind it, NRT-at-Ford's will be able to pay its homage to history in a different and theatrically more rewarding way—by presenting plays that Abraham Lincoln saw or might have seen.

* * * * *

"John Brown's Body" was presented on Broadway in the early '50s by Paul Gregory. It was a "reading" version (like Gregory's earlier production of Shaw's "Don Juan in Hell") with Tyrone Power, Judith Anderson and Raymond Massey as the chief readers, backed by a chorus. The men wore dinner jackets, Miss Anderson a modern gown.

Jack Sydow's production at Ford's is handled differently. It is "staged"—although the stage is bare—and the principal parts are divided among a dozen or more performers. Each actor wears a single costume—a uniform-like gray garment for most of the men, a gown of similar texture for the women. G. Wood, who portrays John Brown, Abraham Lincoln and Robert E. Lee, wears an open-necked shirt and trousers.

* * * * *

But read or staged, "John Brown's Body" is inescapably more of a poem than a play, and the acted version is heavy on narration and soliloquy and short on dialogue and action. Inevitably, there are those awk-

"JOHN BROWN'S BODY," by Stephen Vincent Benet, presented by the National Repertory Theater, directed by Jack Sydow, settings by William Pitkin, lighting by Tharon Musser, costumes by Alvin Colt, music by Liza Redfield. At Ford's Theater.

The Cast

Narrator for the North	Ralston Hill
Captain Ball	Wyman Pendleton
Mate	Geoff Garland
Spiritual Singer	G. Wood
Narrator for Ellyat	Terrence Scammell
Jack Ellyat	Paul Collins
Narrator for Wingate and the South	Todd Drexel
Clay Wingate	Paul Massie
Narrator for Brown	Wyman Pendleton
John Brown	G. Wood
Narrator for Washington	Slaves and Heyward
Mr. Brua	Samuel Blue
Fontaine Beckham	Paul Milikin
Narrator for Cudio	Aruthur Berwick
Cudio	Samuel Blue
Sally Dupre	John McCurry
Ellyat's Mother	Ellen Holly
Ellyat's Father	Paula Bauersmith
Union General	Ralston Hill
Narrator for Lincoln	Geoff Garland
Abraham Lincoln	John McCurry
Narrator for Melora	G. Wood
Melora Vilas	Patricia Guinan
Bailey	Anne Draper
Melora's Father	Paul Milikin
Confederate Soldier	Wyman Pendleton
Narrator for Aunt Bess	Arthur Berwick
Narrator for Mary Lou Wingate	Holly Holly
Mary Lou Wingate	Paula Bauersmith
Lucy Weatherby	Edith Meiser
Robert E. Lee	McGrath McGrath
Messenger	G. Wood
Seward	Tony Thomas
Confederate Soldier	Wyman Pendleton
Narrator for Sally Dupre	Timothy Taylor
Ulysses S. Grant	Paula Bauersmith
Clark	Geoff Garland
Ellis	Timothy Taylor
	Arthur Berwick

ward moments when a narrator says, for instance, "And then Brown asked . . ." followed by Brown asking.

Sydow handles most of this smoothly, and the actors go through their intricate entrances, exits, speeches and pantomimes with considerable skill.

* * * * *

A few moments are genuinely moving, notably the singing of "Tenting Tonight" and, at the final curtain, "John Brown's Body," and Wood's Lincoln soliloquy as the President waits for news from Bull Run.

In general, however, this first visit to Ford's—which surely is a must—is more rewarding for itself than for anything that takes place on the stage. The beautifully restored playhouse is something that no one should miss, and it is a wonderful thing to have it alive and functioning as a real theater once again.

THE EVENING STAR
Washington, D. C., Tuesday, February 13, 1968



THE LINCOLN LOG

Published Biweekly for the Office Employees of
The Lincoln National Life Insurance Company, Fort Wayne, Indiana

FEBRUARY 14, 1968

NUMBER 322

'Inaugural Evening' Program Widely Acclaimed

No entertainment vehicle for advertising could have better achieved its purpose than did the nationally telecast "Inaugural Evening at Ford's Theatre" sponsored by Lincoln Life Jan. 30.

It was not only that the program featured top talent, but that its subject and the uniqueness of the occasion so perfectly fitted the high purpose of life insurance and the Company's reasons for having adopted Abraham Lincoln's name as its own. Lincoln Life chose the 16th President's name, and obtained permission to use it from his son, on the premise that "men and officers will devote their lives to keep it stainless; we want a name so simple and strong that the whole world will remember it and love it. There is only one name in the world that will fill these requirements — Abraham Lincoln." (LNL Director Perry A. Randall)

Response to the program was widespread and overwhelmingly favorable. Departing from tradition, many reviewers saw fit to mention the name of the sponsoring company. Even rival networks ex-

(Continued on Page 2)

TRIUMPH — Looking over the hundreds of previews and reviews praising the national telecast of the reopening of Ford's Theatre and Lincoln Life sponsorship of it are John White, left, LNL Director of Marketing and Advertising who was instrumental in telecast arrangements, and Robert P. Hurley, executive of Geyer-Oswald, Inc., advertising agency serving LNL.



FRANCIS BROWN APPOINTED

Francis Brown, CLU, has been appointed Assistant Superintendent of Agencies for the Company's Eastern Sales Region.

A Wisconsin native, Mr. Brown attended the University of Wisconsin before joining Lincoln Life as a sales representative with the Whiffen-Ranney Agency at Madison, Wis., in 1959. He came to the Home Office as a member of Agency Department training staff in 1966, and was Senior Training Consultant prior to his new assignment.



FRANCIS BROWN

Mr. Brown completed the Life Underwriter Training Council study program and earned his Chartered Life Underwriter designation in 1964. He also has completed the Research and Review Tax and Business Insurance Course and the Pension Planning Certificate Course. He served as a Part II Life Underwriter Training Council instructor during the 1965-66 school year. He is a member of Fort Wayne Chapter of Chartered Life Underwriters.

PROGRAM Cont. from Pg. 1

panded the show's exposure by showing crowds arriving and departing at the Washington theater which had not been used at a theater since Lincoln was fatally shot there April 14, 1865.

"Thanks to the imagination of The Lincoln National Life Insurance Company of Fort Wayne, CBS-TV has created an hour of immense promise," wrote Richard L. Coe of the Los Angeles Times-Washington Post News Service before the program.

On his Jan. 30 national radio show on which he interviewed Dr. R. Gerald McMurtry, Director of The Lincoln Library and Museum, Arthur Godfrey said: "Many companies are named after Lincoln but here's one that does something about it."

Said U.S. Rep. Fred Schwengle of Iowa on witnessing the Inaugural Evening: "This documentary will live forever. With it you have helped make history — and become part of it."

In a review following the show, Coe said in *The Washington Post*:

"Sparkling white and airily spacious, the restored playhouse is a triumph for the Interior Department's

SEMINAR SLATED

Twenty-four LNL General Agents with not less than one or more than three years as LNL G.A.'s will attend a General Agents' Seminar Feb. 19-23 in the Home Office.

They will participate in agency management discussions and informal workshop groups which will create and solve agency problems.

proud, careful restoration. Serving as host for the President's Cabinet and his Department's National Park Service, Secretary of the Interior Udall spoke the first words on a program which was given twice, the first being taped for national TV sponsored by Indiana's Lincoln National Life Insurance Company . . .

"One cannot praise enough the wisdom which chose this accent of the theater's period or the skilled assurance with which it was stated. The loveliness of the building itself, which soon will be home to a season by the National Repertory Theater, was neatly summarized by Sen. J. William Fulbright. 'This,' said the Arkansas traveler looking over the auditorium, 'is the brightest thing the Government has done in years.'"

"Everyone was deeply moved by the performance and the spirit of Lincoln's pervading presence," said Dorothy McCardle and Nancy L. Ross in the same newspaper.

Coe also praised each of the performers — Helen Hayes, Fredric March, Robert Ryan, Henry Fonda, Harry Belafonte, Nina Foch, Jean Thielemans, Andy Williams, Richard Crenna, Odetta, Carmen de Lavallade and Patricia Brooks — and the United States Marine Band.

Bernie Harrison, *Washington Evening Star* TV critic, wrote that the inaugural show of the Ford's Theatre reopening "was both a show and a historic happening and, to the credit of all concerned, the hour program conveyed the meaning and spirit of the occasion simply and with style. It couldn't help being moving."

Harrison, whose review was headed, "A Movingly Historic Moment," also praised Lincoln Life:

"The sponsor, who made a contribution to the Ford's Theatre Society, handled his messages tastefully and the hour passed swiftly and meaningfully."

Wrote Pete Rahn in the *St. Louis Globe-Democrat*:

"Even though it was a video tape

ROBERT TAUGHER PROMOTED

Robert Taugher has been promoted to Superintendent-Branch Claim Offices in the Claim Department.

Mr. Taugher (pronounced Toffer) started with LNL Oct. 20, 1948. He was named a Division Claim Supervisor Jan. 1, 1963, and advanced to Division Manager - Field Claim and Service at Los Angeles Jan. 1, 1966.



ROBERT TAUGHER

Born and reared in Vincennes, Ind., he served in the Army 1942-45, fighting his way up the Italian peninsula as a World War II infantryman. He was graduated in 1947 from St. Joseph's College at Collegeville, Ind., where he obtained a B.A. degree in business administration, and was employed in the commercial department of Home Telephone & Telegraph Company before joining Lincoln.

show, the hour contained the delicious flavor of a 'live' historic happening . . .

"Even the sponsor for 'Inaugural Evening' was a natural. Very tasty commercials and informative in behalf of The Lincoln National Life Insurance Company.

"If, in the near future, the CBS-TV Network needs a quick 'filler' for an open slot, the show is worth repeating."

The same sort of sentiment was expressed by hundreds of reviewers across the country, by persons who telephoned on call-in radio programs following the Inaugural Evening, and by many of the people with whom Lincoln Life agents were in contact in following days.

The United States Defense Department asked for and obtained Lincoln Life's permission to show the television program to the nation's armed forces in foreign lands. While other approvals would be required to make this a reality, it seems likely that these would be extended.

No doubt about it — LNL's sponsorship of the Inaugural Evening was an unequalled promotional coup as well as a sterling service to the Nation. — J. J. H.

February 15, 1968

Dear Everybody:

For years, along with hundreds of other Lincoln admirers, I have buttonholed everyone with whom I came in contact in and out of government, and whom I felt had any influence, on the desirability of restoring Ford's Theatre to the physical status it possessed on April 14, 1865. My favorite slogan has been,

"If Ford's Theatre were recreated, 'Our American Cousin', would play to packed houses during the tourist season from now to eternity."

I do not know exactly who deserves credit for the action whereby Congress appropriated something over \$2 million dollars to restore the historic structure. I really believe it should go to the American people. It is one Federal project of which I have not heard one word of criticism.

During the two year construction period, I visited the theatre on each Washington visit to view progress from the exterior. Visitors to the interior were absolutely forbidden. As the months passed and construction drew to a close, I heard and read of plans for the grand opening. Limited space would hold participants to an absolute minimum. I claim no particular influence among the groups in charge of the operation so saw little possibility of getting an invitation to the gala occasion.

But even as "hope springs eternal in the human breast," I never entirely abandoned the possibility we might receive consideration. As weeks faded into days before the January 30 date, I became increasingly convinced our part in the proceedings would be to watch it over TV in our library. Then, just before the last glimmer of hope died, arrived the cherished missive pictured on this letter.

Helen Jayne's staff made necessary flight arrangements and Margaret April of Chicago's Abraham Lincoln Book Shop made hotel reservations for us. And then did I get a real mind-conditioner for the great event. I learned my good friend, Dr. Richard D. Mudd, was due to pass through Oklahoma from his Michigan home on the way to receive a decoration at Brooks Field, San Antonio, Texas, where he had served during World War II. We persuaded him to tarry in Oklahoma City long enough to lecture to the Oklahoma City Civil War Round Table. This he most ably did to the largest group to ever congregate for one of its meetings. He covered the happening at Ford's Theatre on April 14, 1865, and subsequent events most thoroughly.



With Dr. Mudd's briefing well in mind, Bertie and I took off for Washington. We passed the night in a new Holiday Inn just two miles from Oklahoma City's Will Rogers International Airport. Just before flight time, we parked our car in the commodious airport garage and enjoyed a pleasant flight to Washington City (as my mother-in-law was prone to call it) on a Braniff super-jet.

We landed at Dulles Airport. First time I realized it is twenty-nine miles from downtown Washington. When Margaret April told me we had reservations at the Madison Hotel, I envisioned quarters of the vintage of the day in 1814 when Dolly Madison hurried from the White House with the state silver in her apron just before the British arrived to loot and burn the executive mansion.

I do not know where I have been not to know the Madison was completed only four years ago. It is a delightful hostelry without the bustle and confusion so prevalent in larger establishments. I was impressed with the speed and efficiency of the self-service elevators, but what really won me was the courtesy of the entire staff. The Madison will be our Washington home on future visits.

Ed and Nina Waterbury and Jerry Slechta came by for dinner. The Waterburys, natives of Wisconsin, have been metamorphosed into sophisticated Washingtonians. Ed is an executive with Woodward & Lothrop, our capital city's most prestigious department store, which has kept up with the times by installing stores in thirteen shopping centers in the Federal District. A long time member of the Milwaukee and Chicago Round Tables, he has been drafted for the committee on arrangements of the forthcoming spring visit of the Chicago Civil War Round Table to Fredericksburg, Virginia.

Mr. Slechta is a prominent and dignified barrister from Madison, Wisconsin. He represents all that is good (if any) in Wisconsin Democracy. One of my lifetime ambitions is to educate him to the error of his political thinking. The cause appears hopeless, but every time I am prone to abandon my efforts in despair, I seem to detect a fleeting glimmer which revives hope within me. We maintain a pretty well respected armed neutrality on politics but share a genuine comradeship of keen interest in the Civil War, Abraham Lincoln and football, while Bertie revels in his willingness to spend endless moments in antique shops.

And my respect for both Messers Slechta and Waterbury rose to new heights when I learned they braved the 12° below zero weather to cheer

on their adored Green Bay eleven in the recent Packer - Dallas Cowboy championship game at Green Bay.

Jerry really won my heart when, as I went to check out of the hotel, I was handed an anthology of Lincoln poetry published in 1915. This copy is autographed by the compiler, Osborne H. Oldroyd, the outstanding Lincoln authority of the first years of the Twentieth Century. Accompanying the book was a broadside of a Lincoln poem new to my collection.

On Tuesday I accompanied Bertie to her favorite Washington luncheon place, Woodward - Lothrop's tea room. Then leaving her to wander through the great store I departed for an afternoon of calling on Washington friends. At the National Headquarters of the Associated General Contractors, I discovered Bill Dunn was off somewhere fighting our industry's battles, but Charley Mehl and I brought ourselves up to date. He related some of the national problems and I cried on his shoulder regarding the sad state of affairs of us average small builders in the hinterland. He stressed this is the Golden Anniversary of the founding of AGC, while I stressed this is the Diamond Jubilee of the Bass Construction Company. AGC was born as a result of construction scandals of World War I days. Thanks largely to its policing, there was no such recurrence in World War II.

Then I dropped in on Earle Steele, news policy director or something, of the National Chamber of Commerce. We commiserated together over the sad state of affairs as viewed through conservative eyes. His cute wife Sally continues to write one of the most worthwhile newspaper columns I am privileged to read.

I dropped by The Daily Oklahoman's capital office to congratulate the paper's representative, Allan Cromley on the signal honor he brought to our state by getting himself elected to the Presidency of the Washington Press Club. Even matchless columnist Art Buchwald was moved to devote a column to the Okie who is tough enough to rise to the top among that toughest of all journalistic groups.

Then it was time to meet my wife so she could don a long party gown, and I my black tie outfit for one of the really glamorous evenings of our lives. Because of a steady downpour we taxied to Ford's Theatre. But rain inconvenienced no one. The planners had taken care of all eventualities.

A canvas arcade was stretched from the entrance to the Potomac Edison Company office building next door. The only jarring note was the string of somewhat disreputable-appearing,

anti-Vietnam War pickets aligned across the street. We alighted from the taxi under canvas cover, checked our wraps in Ford's Theatre and through the arcade, warmed by overhead electric heaters, proceeded to the Edison Company.

The entire first floor had been decorated in the motif of Civil War and Abe Lincoln days by Woodie's, the popular local cognomen assigned to Woodward & Lothrop. We entered to what could well be described as a "name-droppers" paradise. President Johnson had planned to attend but he, with Secretary of Defense McNamara and Secretary of State Rusk, was in conference with the joint defense staff over the latest tragic happenings in Vietnam. Lady Bird had flown away to Texas but the rest of the Cabinet officers and wives were on hand to greet the sixteen-hundred or more guests.

Two shows were put on. The first was scheduled to start at 6:30; the second at 9:30. The reception began at 8:15, thereby permitting viewers of both to be greeted by the receiving line and partake of the liquid and solid refreshments available in most generous varieties and quantities. Cabinet officers and wives made up the receiving line. As I was greeted by the last of the gracious ladies, I felt my arm firmly grasped. It was by the hand of James Webb, Administrator of the Space Program.

Mr. Webb was under-Secretary of State during the Truman administration. When Eisenhower came in, he took a sabbatical (no, I think that refers to college professors - maybe it should be called political) leave and came to Oklahoma to work with the Kerr McGee interests. I served with him as a director of the Oklahoma Frontiers of Science with which he truly rendered yeoman service. He re-entered government service with the advent of the Kennedy administration, and now has probably the most glamorous and imaginative job ever assigned to any man.

In the next few minutes I decided Jim is on intimate terms with everyone in Washington officialdom. The hands of Senators, Congressmen, Judges, Cabinet officers, under-Secretaries and diplomats grasped mine in bewildering profusion. I would not pretend to remember all, but I seem to recall Vice-President Humphrey, Chief Justice Warren, Justice Fortas, Secretaries Wirtz, Fowler, Udall, Weaver and Gardner, Senators Charles Percy, Gale McGhee, Gordon Allott, Allen Ellender, Edmund Muskie, Bourke Hickenlooper, Carl Curtis, Claiborne Pell, Mike Mansfield, Mark Hatfield, William Fulbright, and Congressmen and foreign diplomats galore. I understand there was much unhappiness among younger Congressmen. I was told in order to limit the guest

list, no congressman with less than a ten year tenure was invited.

I was constrained to remind Senator Fulbright my wife was named after his mother. Both the Senator and Mrs. Bass and their mothers' birthplaces are within a few miles of each other in central Missouri. The Arkansas senator is quite pleased that a museum named after him and his family has been opened in the tiny Missouri town near which he was born.

I encountered Congressman Tom Steed of Oklahoma's 5th District. He lamented,

"You people back in Oklahoma think we Congressmen lead an easy life. My feet are killing me. This is the fourth event I have attended today and I have to go to five tomorrow."

Jim ended his introducing spree with Senator Harry Byrd of Virginia. With no one present would I rather have visited. For years his late father was my favorite statesman and I reveled in the opportunity of a brief visit with this scion of Virginia's foremost family.

I finally got around to visiting with people more in my category. I was delighted to encounter two stalwarts from Hammond, Indiana; John Wilhelm, one of my guiding stars in banking, and Warren Reeder who serves in a like role in real estate. I was intrigued in seeing George Ford, the eighty-seven year old son of the man who built Ford's Theatre in Civil War days. And I was truly pleased to encounter and realize that Bill Dunn, our AGC Director, or our organization, or both, rate so highly that he was among those present.

Before I realized it, the passage of time required us to proceed to Ford's Theatre for the show. So busy was I meeting people I never did get around to sampling the buffet which included tasty items of Lincoln's day, including Abe's favorite fruit cookies, ginger cookies and Lincoln "rail-splitters", which consisted of muffins stuffed with ham. Believe me, I really must have been entranced with the company present to pass up all that.

Our seats were perfect; in the orchestra, center of the fourth row from the stage. How could any American but thrill with every moment of that show from the moment Helen Hayes, Queen of the American stage, became the first exponent of the thespian art to step on a stage in this hallowed spot for 103 years. Bertie and I and the entire audience sat spellbound as the Queen was followed by Frederic March, Robert Ryan, Henry Fonda, Harry Belafonte, Andy Williams with his renditions of "Tenting Tonight," and "Home, Sweet Home," Odetta, with "Jericho," and "He's Got The Whole World In His Hands," to the ac-

companionment of Camron De Lavallade's peerless dancing, and Jean Thielemann's playing "Dixie," on a harmonica. Through it all the Marine band furnished music, climaxed by "The Battle Hymn of the Republic."

It made for a breathless moment as the entire audience followed the players' lead in the Grand Finale and fixed their eyes for a wrapt moment on that flag-draped, unoccupied box. As I gazed at that vacant chair, I recalled the closing lines of Edwin Markham's verses which the poet read at the dedication of the Lincoln Memorial in 1922.

"And when he fell, in whirlwind, he went down
As when a kingly cedar, green with boughs,
Goes down with a great shout upon the hills,
And leaves a lonesome place against the sky."

As we sat in awed silence for a time as the audience began leaving, my sentiments were akin to those of Representative Arch Moore of West Virginia as he declared,

"I am glad I voted for the appropriation that made the restoring of this theatre possible. The reopening of this theatre is the best thing that's happened in Washington in a long time." And Senator J. William Fulbright who said,

"This is the brightest thing the government has done in years."

We felt a true feeling of appreciation to the many who have had a hand in saving this marvelous link with the past, such as Mrs. Frankie Hewitt, President of the Ford Theatre Society, officials of the Lincoln National Life Insurance Company with their \$250,000 gift, David Merrick, the matchless producer and on and on. We noted Stephen Vincent Benet's, "John Brown's Body," William Shakespeare's, "The Comedy of Errors," and Oliver Goldsmith's, "She Stoops to Conquer," are scheduled for early appearances. And did it bring a real thrill to learn an Entd girl Miss Gina Shield, daughter of Mr. and Mrs. Roy T. Shield, played a leading role in the planning and staging of the show.

We awakened from our reveries to remember we were past due at a reception in the Dolly Madison Room of our hotel the state of Illinois was tendering in memory of her greatest son. We were so fortunate as to find a taxi immediately. The first person I encountered at the hotel was Congressman Fred Schwengel of Iowa. To him I give much credit for the saving of Ford's Theatre. As Chairman of the congressional committee for the preservation of some of Washington's historic structures, he has labored mightily in behalf of saving and restoring some of our capital's history.

Fred greeted me with the exciting news he had unearthed a most unusual Lincoln poem which he was sending me in the immediate future.

Bertie and I felt at home in this place where were gathered so many friends of the Chicago Civil War Round Table. We were greeted by Ralph Newman, his efficient and conscientious helper, Margaret April, Peggy Lebold, Win Stracke of "Old Town", with his banjo, and many more. I know without knowing that Mr. Newman was largely responsible for our being there. He is a friend worth knowing. He conveyed the surprising and interesting news that Robert L. Beckwith, Abraham Lincoln's great-grandson, has taken unto himself a wife.

Few people have accomplished so much in behalf of books and reading as has this Chicago book dealer. As President of the Chicago library board, Mr. Newman recently sponsored a widely publicized "return your borrowed library books" campaign. Over 100,000 books, some missing for over half a century, were recovered. But as Ralph so well put it,

"Return of the books was not nearly so important as the interest created in Chicagoland in the city's libraries, books and reading in general."

What I lacked in partaking of food at the Potomac Edison reception, I made up at the Illinois party. I have never seen a better buffet and never eaten more of one. About 2 a.m. we decided we had better leave the Illini to continue their worship of A. Lincoln without our help and go to bed.

As I drowsily sank into slumberland, I came to with a start. WHERE WERE THE REPUBLICANS? I had observed but a handful and particularly I missed Senator Everitt Dirksen. Three years ago I accused Democrats at Springfield, Illinois, of endeavoring to steal Mr. Lincoln from us Republicans. After observing the paucity of Republicans in this night's events, darned if I do not believe they have done it.

Next morning George Shirk and Wendell Howell of Oklahoma City appeared at our door seeking breakfast. Wendell was Secretary of our Oklahoma Civil War Centennial Commission. The young man made a most trim appearance in the uniform of the United States Army. He was on his way to Germany. The ex-mayor of Oklahoma City was in the capital to represent his community in a national United Fund conference.

Mr. Shirk seems to participate in about everything that happens in Oklahoma City and does not necessarily limit his activities to his native heath. They spread all over the state. As I walked through Oklahoma City's magnificent Will Rogers International Airport, I noted a bronze

plaque indicating it was constructed while George Shirk was mayor. He was chairman of the citizens' committee that planned and saw to the construction of the Atoka Water Supply System which provides the necessary water for our capital city's continued growth. He is the director of the authority under which numerous industrial plants have been and continue to be built. He and I struggled together as receivers of the holocaust known as Selected Investments, a \$40 million dollar deal which only by the grace of Providence did not prove disastrous to thousands of Oklahoma school teachers and other Sooner investors.

As a Colonel, George served on General Eisenhower's staff during World War II. I have heard a good story which I have never sought to authenticate as I do not wish to have it spoiled. He was the only man on the staff as tall as Charles de Gaulle. After Paris was liberated Le Grande Charles desired to bestow a medal upon the victorious General as a mark of France's appreciation. In this action it was necessary for someone to be kissed on each cheek by the Frenchman. In order that the pompous Gallic would not have to bend over in making the award, George Shirk was delegated to accept medal and kisses.

Of more interest and importance to me, he serves as President of the Oklahoma Historical Society. Within the month, largely through his importunities, funds were secured whereby the site of old Fort Towson was secured and saved for posterity.

The many-sided ex-mayor and the soldier took their departure and Paul Sedgwick put in an appearance. The Washington attorney opined Woodie's tea room was one of his favorite luncheon places so hither the two of us escorted Bertie. She soon departed for more important affairs but we lingered long over coffee, real estate, politics, the plight of the capital's citizenship, but always returning to our favorite subjects, Lincoln and the Civil War. Mr. Sedgwick was quite elated as he related,

"I am a collateral descendant of General Sedgwick, a corps commander in the Army of the Potomac. But in December the ladies of Washington's United Daughters of the Confederacy prevailed upon me to deliver a eulogy on Robert E. Lee."

The attorney finally had to return to his office and I journeyed upon "the Hill" to pay a visit to my ex-Congressman. Page Belcher has moved to Tulsa to run for election in a newly created district comprised of Tulsa and Creek Counties. I found him hurrying to the House floor as an important vote was coming up. But he tarried long enough to tell me of the critical situation in

Vietnam. He, along with other veteran legislators, had spent much of the morning in the White House getting a briefing on that utterly hopeless mess. As he left, his executive secretary Mary Higgins giggled delightedly,

"We have lost you as a constituent but we have gained one ten times as good."

"Who is that?" I asked in perplexity.

"Your daughter Barbara. She lives in Creek County. Recently she helped put on a meeting in Sapulpa for Mr. Belcher which was about as nice and as well attended as any I ever saw."

It was time to pick up my wife at Woodie's. At four-thirty in the afternoon taxis in Washington are exceedingly difficult to come by. It was a few minutes before the hour to meet Bertie so I suggested the negro driver pass that time by driving me around the Lincoln Memorial which is a must with me on every Washington visit. This he flatly refused to do with the curt remark,

"This is not a sight-seeing service." And he became downright unhappy when I insisted he continue to circle the block until my wife appeared.

Much happier was our experience with two other colored drivers. Arrived back at the Madison my tireless shopper decreed time was left for a look at the antique shops in Georgetown. We boarded a taxi driven by a most genial darkey. He informed us he had served on the Washington police force for 23 years as a motorcycle cop. Two serious accidents while pursuing criminals caused him to take disability retirement. In reply to my question as to where he lived, he declared he wanted no part of the Washington mess. He lives in Maryland. Antique shops were closing so we put in time taking a good look at Georgetown University.

Bertie's niece Pauline Kidd came in to have dinner with us. On our way out of the hotel, the elevator stopped and Dewey Bartlett, the Governor of Oklahoma, stepped in. He was in Washington to attend the Presidential Prayer Breakfast, a project of which I heartily approve.

Pauline escorted us to Blackie's, "The House of Beef," which is truly a good eating place. Then we found another genial negro driver. He took us around the Lincoln Memorial and then we insisted on riding with Pauline to her apartment house.

We left Washington virtually overpowered with the omnipresence of all-embracing Government. I am convinced everyone in our national capital - Democrats, Republicans, businessmen, educators and all - have become innoculated with Potomac Fever and all-powerful Government. They believe perpetual prosperity for all

who live in Washington is here to stay. If there is any change it will have to come from the hinterland.

A \$186 billion dollar budget and 56,000 new Federal employees mean more fur coats and Cadillacacs for Washingtonians. To heck with Federal deficits, Vietnam, the Pueblo, riots, inflation, and all those minor details. They are for us in the "sticks" to worry about and solve. Few in Washington are overly concerned.

Twenty months ago I wrote some of my favorite statesmen and suggested it was time for someone to arise in the Halls of Congress and make a statement about as follows:

"President Eisenhower made a mistake in sending military advisors into Vietnam. President Kennedy made a mistake sending troops and President Johnson has compounded their mistakes by consigning many additional troops. I move we bring everybody out of Vietnam and send them into Cuba to chase Castro and his fellow-Communists out of the Western Hemisphere."

The sum total of the replies I received was that a yokel such as myself could not possibly know anything about it. I should leave all thinking to the august minds in Washington and exercise patience a little longer. The little longer has extended to twenty months and my patience is wearing pretty thin.

#

We journeyed to Tulsa to greet Ronald Reagan and in Tulsa's State Fair pavillion hear him make as entertaining non-political (since he is not running for office) speech as I ever heard. Twenty-six years ago we were building the U. S. Army Airbase at Coffeyville, Kansas. One evening I went to a picture show.

In this show the leading character had his legs amputated by an inhuman associate. When the actor regained consciousness to realize what had happened, he stood on the stumps of his legs and ended the show by reciting,

"Out of the night that covers me
Black as the pit from pole to pole,
I thank whatever gods there be
For my unconquerable soul.

In the fell clutch of circumstances
I have not winced nor cried aloud,
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade;

And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul!"

I do not understand why I had not previously become acquainted with those immortal lines written by Englishman William Ernest Henley. The next morning I visited the Coffeyville library, obtained a copy of the poem and memorized it. It has ever since remained a front runner in my stock of inspirational verses.

While the Governor of California was speaking in Tulsa, he turned his head to a certain angle and assumed an expression which brought me to with a start.

"Bertie," I exclaimed, "that is the guy who quoted 'Invictus' in the Coffeyville picture show twenty-six years ago.

Mr. Reagan's speech and attitude left the impression he is endeavoring to live by the tenets of that poem. If he conscientiously is, maybe the Moses to lead us out of the wilderness of problems in which our nation is wandering has just appeared.

#

Grandson Bob Berry has taken a leave of absence from his table-waiting, dishwashing sorority house job while he practices as a chorus man in this year's edition of the Sooner Scandals. I am curious to see what sort of a song and dance man that six-footer makes.

Miss Elizabeth Jennings featured in a bicycle accident requiring several under the chin stitches. Over the phone her grandmother chided,

"Elizabeth, I bet you were zigging and zagging on your bike."

"No, Grandmother," that eight year old replied, "I wasn't zigging and zagging. I was racing with Danny Crites and the wheel zigged and zagged."

Susan Jennings has received her drivers license and has become a great help to her mother in driving her younger sisters to innumerable activities. "But," sighed her mother, "I no longer have the free use of the car I once enjoyed."

Sincerely,

Henry B. Boss

LINCOLN PEOPLE AT FORD'S — Shown before the stage of Ford's Theatre in the nation's capital are Lincoln Life people who attended the Jan. 30 Inaugural Evening program which marked the first use of Ford's as a theater since Abraham Lincoln was fatally shot there April 14, 1865. Lincoln Life sponsored a national CBS telecast of the star-studded premiere, proclaimed a President's Cabinet Evening and attended by many Washington leaders. The Lincoln people shown here are, standing from left, Mr. and Mrs. Tom Goodman, John White, Edward Auer, Mrs. and Mr. Henry Persons, Mrs. Rood and President Henry F. Rood, Mrs. and Mr. Thomas Watson, Mrs. and Mr. Allen Steere, Mr. and Mrs. Jack Rowles, and Mr. and Mrs. Irving Abromowitz. In front row, from left, are Dr. and Mrs. R. Gerald McMurtry, Mrs. White and Mrs. Auer. The Goodmans and Abromowitizes were the Company's guests at the program because of their National Persons' Month sales victories.



CBS NEWS

A Division of Columbia Broadcasting System, Inc.
524 West 57 Street
New York, New York 10019
(212) 765-4321

LINCOLN LIFE
Referred to
REC'D
Answered FEB 15 1968
Office of A. C. STEERE

Dear Allen:

Frankie tells me you have had some inquiries regarding the origin of one of the songs sung by Harry Belafonte during the INAUGURAL EVENING AT FORD'S THEATRE. Enclosed is a xerox copy of the pages pertinent to those inquiries from a book that is catalogued in the Library of Congress under the number M60-1027.

I hope you were pleased with the broadcast. I must say the Ford's name has really rubbed off on Lincoln National Life. I can't seem to find a news story about the theatre that doesn't mention the Lincoln National Life Insurance grant.

Sincerely,



Don Hewitt
Executive Producer

encl.

Mr. Allen Steere
Lincoln National Life Insurance Co.
Fort Wayne, Indiana

February 13, 1968

Erwin Silber - Songs of Civil War -

SONGS OF THE CIVIL WAR

COMPILED AND EDITED BY IRWIN SILBER

PIANO AND GUITAR ARRANGEMENTS BY JERRY SILVERMAN

NEW YORK • COLUMBIA UNIVERSITY PRESS

1960



1863. Here indeed was John Brown's vision come true, only a little more than three years after he had mounted the scaffold.

MARCHING SONG OF THE FIRST ARKANSAS (NEGRO) REGIMENT. The first Negro troops in the Union Army donned their uniforms of blue in the spring of 1862. Some authorities credit Major General Benjamin F. Butler, one of the more controversial figures in the Union command, with this historic step, in organizing three regiments of Negro "Louisiana Native Guards" in New Orleans in May of that year. Major General David Hunter is reported to have organized the First South Carolina Regiment composed of Negro troops at about the same time.

It was not until the war was quite advanced, however, that widespread recruiting of Negroes was undertaken. For despite the emerging struggle against slavery, the Union as a whole was bounded by mores and prejudices which were of long standing and not readily overcome. For a short period of time, Negro regiments had Negro officers. These, however, were soon replaced by whites.

Captain Lindley Miller, a white officer of the First Arkansas Colored Regiment, is credited with writing the words to this marching song and an examination of the lyrics would tend partially to confirm such a claim. It is hard to imagine a Negro soldier at the time of the Civil War employing the literary artifice of "de sable army of de African descent." On the other hand, many of the lines have a genuine folk feeling and seem to grow right out of Negro idiom, so that I would venture to guess that the song was more in the nature of a joint effort of white officer and Negro troops, with Captain Miller "improving" upon his soldiers' efforts and adding lines and stanzas of his own.

One other fact pointing in the direction of Captain Miller's authorship is the use of dialect in the written song. The representation of Negro speech in these stanzas seems much closer to the black-face minstrel interpretation of Negro dialect than the real thing. Of course, part of Captain Miller's "improvement" of the original might have been an attempt to write down the dialect he heard.

In any event, the song apparently was sung with enthusiasm by the men of the First Arkansas

and, once the policy of employing Negro troops had been formalized, the song was published in broadside form by the Supervisory Committee on Recruiting Colored Regiments.

FOR THE DEAR OLD FLAG I DIE. Stephen Collins Foster, America's master tunesmith of the nineteenth century, spent the last few years of his life in Civil War New York. Along with the rest of the song-writing fraternity, Foster tried his hand at war songs; but the great melody-maker had passed his creative prime and his Civil War songs are among his minor works.

In 1862, Foster wrote "That's What's the Matter," a song which seemed to express some of his own song-writing difficulties:

We live in hard and stirring times,
Too sad for mirth, too rough for rhymes,
For songs of peace have lost their chimes,
And that's what's the matter.

That's what's the matter,
The Rebels have to scatter;
We'll make them flee by land and sea,
And that's what's the matter!

Among Foster's other Civil War efforts was a musical setting for "We Are Coming, Father Abraham" which was not nearly as successful as the one which appears elsewhere in this volume and "Willie Has Gone to the War." A lyricist by the name of George Cooper, who later wrote "Sweet Genevieve," was Foster's closest collaborator on war songs, penning the lyrics to "Willie" and "For the Dear Old Flag I Die."

This last-named song was written in 1863 and manages to cram into a few short bars of music almost every Civil War song cliché of the time. The title, claim the authors, comes from "the last words of a brave little drummer boy who was fatally wounded at the Battle of Gettysburg." The "last-words" gimmick was a favorite with Civil War song writers who were constantly stumbling across some dying testament which magically lent itself to song (see, for example, "Who Will Care for Mother Now?"). Drummer boys were also favorite victims in the songs (see "Drummer Boy of Shiloh"), and few Civil War songs were complete without a mother. Add to this the pathetic sentiments in the title and one would think that Foster and Cooper almost had the "perfect" song for the times. Perhaps it was too perfect, per-

Marching Song of the First Arkansas (Negro) Regiment

Words ascribed to Capt. Lindley Miller

Music: "John Brown's Body"

1. Oh, we're the bully soldiers of the "First of Arkansas,"
We are fighting for the Union, we are fighting for the law,
We can hit a Rebel further than a white man ever saw,
As we go marching on.

Chorus:

Glory, glory hallelujah,
Glory, glory hallelujah,
Glory, glory hallelujah,
As we go marching on.

2. See, there above the center, where the flag is waving bright,
We are going out of slavery; we're bound for freedom's light;
We mean to show Jeff Davis how the Africans can fight,
As we go marching on! (Chorus)

3. We have done with hoeing cotton, we have done with hoeing corn,
We are colored Yankee soldiers, now, as sure as you are born;
When the masters hear us yelling, they'll think it's Gabriel's horn,
As we go marching on. (Chorus)

4. They will have to pay us wages, the wages of their sin,
They will have to bow their foreheads to their colored kith and kin,
They will have to give us house-room, or the roof shall tumble in!
As we go marching on. (Chorus)

5. We heard the Proclamation, master bush it as he will,
The bird he sing it to us, hoppin' on the cotton hill,
And the possum up the gum tree, he couldn't keep it still,
As he went climbing on. (Chorus)

6. They said, "Now colored brethren, you shall be forever free,
From the first of January, eighteen hundred sixty-three."
We heard it in the river going rushing to the sea,
As it went sounding on. (Chorus)

7. Father Abraham has spoken and the message has been sent,
The prison doors he opened, and out the prisoners went,
To join the sable army of the "African descent,"
As we go marching on. (Chorus)

8. Then fall in, colored brethren, you'd better do it soon,
Don't you hear the drum a-beating the Yankee Doodle tune?
We are with you now this morning, we'll be far away at noon,
As we go marching on. (Chorus)

Robert Ryan:

Like most wrongs, Lincoln believed the people could and would set it right. To their songs of resignation and hope during his Presidency were added new songs of ~~hope, patience~~ *determination* and of pride.

Harry Belafonte:

Such is the song written by a group of black slave volunteers who made up the first Arkansas regiment.

Oh, we're the footed soldiers of the First of Arkansas
We are fighting for the Union.
We are fighting for the law
We can hit a Rebel farther than a white man ever saw
As we go marching on.

We have done with pulling cotton
We have done with hoeing corn
We are colored Yankee soldiers now as sure as you are born
When the Rebels hear us yellin', they will think its Gabriel's horn
As we go marching on.

Glory, glory hallelujah
Glory, glory hallelujah
Glory, glory hallelujah
As we go marching on.

We veer about the center where the flag is waving *bright (?)* there
Where waving, we are proud for Freedom's fight
We mean to show how the Africans can fight.
As we go marching on.

Glory, glory hallelujah
Glory, glory hallelujah
Glory, glory hallelujah
As we go marching on.

Yet, they said, "Now, colored brethren, you should be forever free
From the first of January, eighteen hundred and sixty-three."
We heard it in the river
It was going to the sea
As we go marching on.

Glory, glory hallelujah
Glory, glory hallelujah
Glory, glory hallelujah
As we go marching on.

They will have to pay us wages, the wages of this sin
They will have to bow their colors to their colored kith and kin
They will have to give us house room or the house will tumble in
As we go marching on.

Can
As you join us, colored brethren, don't you tell us ~~you exhume~~ *to exhume* (?)
Don't you hear the drums a beatin' out the Yankee Doodle tune
We are *with you now* this morning
We ~~are~~ *be boiling* at ~~this~~ noon
As we go marching on.

Glory, glory hallelujah
Glory, glory hallelujah
Glory, glory hallelujah
As we go marching on.

Lincoln Lore

The bulletin Lincoln Lore, published by the Lincoln National Life Foundation of Fort Wayne, Indiana, is one of the most monumental works in all biographical literature. Beginning with a single broadside of half a dozen paragraphs on April 15, 1929, Lincoln Lore now, thirty-eight years later, has become the most voluminous collection of printed Lincolniana appearing under one title. The total wordage of the bulletins exceeds the wordage of the Bible or the complete works of Shakespeare.

Dr. Louis A. Warren edited the one page weekly from its inception through Number 1420, dated June 25, 1956. Dr. R. Gerald McMurtry began editing the series in July 1956. The format was changed by the new editor to a pictorial four page folder.

Each month approximately 7,500 copies are sent gratis to historical societies, college and high school libraries, public libraries, historians and collectors. Names are placed on the subscription list by request.

The wide scope of diversified subjects treated in the 1558 issues of Lincoln Lore up to date might be summarized under fourteen headings:

Genealogy	Commander-in-Chief	Photographs and Prints
Environs	Writings	Shrines and Memorials
Development	Addresses	Lincoln Bibliography
Illinois Politics	Assassination and Conspirators	Indexes
Presidency	Books and Periodicals	

This all-encompassing and consistent effort to disseminate accurate information concerning the life, career, and immortality of the Sixteenth President has prompted authorities to state that one of the many factors contributing to Abraham Lincoln's present day popularity can be traced to the insurance industry.

Abraham Lincoln - The Hoosier Youth

With the founding of the Lincoln National Life Insurance Company in Fort Wayne, Indiana, in 1905, it had been an expressed desire of the executives of the company to erect at the home office a suitable memorial in honor of the man after whom the company is named.

This desire was realized on September 16, 1932 when the heroic bronze statue of "Abraham Lincoln - The Hoosier Youth" sculptured by the late Paul Manship, was dedicated. This heroic bronze was the first successful effort to visualize the Rail Splitter during his fourteen formative years in the State of Indiana. This great statue may be classified as one of the most artistic and symbolic studies of the eighty-six heroic bronze Lincoln statues that have been erected in this and in foreign countries.

The base of the statue, a granite pedestal, carries four bronze medallions typifying four outstanding characteristics of Lincoln -- Fortitude, Patriotism, Justice and Charity. These great attributes are the worthy ideals which motivate the life insurance company that bears the Lincoln name.

Ford's Theatre in Washington, D.C. where Abraham Lincoln was assassinated on April 14, 1865, will be re-opened this evening with a historic inaugural program of live music, drama and dance.

The event will be telecast at 10:00 P.M. (EST) as a C B S News Special, and it will be wholly sponsored by The Lincoln National Life Insurance Company.

Some of America's best known artists have accepted invitations from Secretary of the Interior Stuart L. Udall to take part in this historic occasion.

The cast includes:

Helen Hays

Julie Harris

Frederic March

Harry Belafonte

Henry Fonda

Odette

Carmen DeLavollade

Herb Shriner

Andy Williams

Robert Ryan

Music will be provided by the Marine Corps Band.

The event will be presented as A President's Cabinet Evening. Heading the list of notable guests will be President and Mrs. Johnson, Cabinet members and their wives, members of the diplomatic corps, members of Congress and other distinguished persons.

This reconstructed theatre will become not a shrine to a tragedy, but a memorial to Lincoln's love of the theatre.

Questions:

1. Was Lincoln an avid theatre patron?
2. What plays by William Shakespeare did Lincoln Like?
3. Who were some of the great actors of Lincoln's day?

4. Tell us something of the history of Ford's Theatre.
5. Did Lincoln ever see John Wilkes Booth, his assassin, on the stage?
6. Did Lincoln admire the dramatic work of Edwin Booth?
7. Did Lincoln's family accompany him to the theatre?
8. Did Lincoln have dramatic ability?
9. What can the visitor expect to see at Ford's Theatre now that it is open to the public?
10. Will plays be presented in this theatre now that it has been restored to its original state?

The Lincoln Library - Museum
of
The Lincoln National Life Foundation

On August 3, 1905 Robert Todd Lincoln, the Sixteenth President's oldest son, granted the founders of The Lincoln National Life Insurance Company of Fort Wayne, Indiana, permission to use the famous Brady photograph of his father as the insigne of the new institution.

In appreciation of this favor, and as an expression of gratitude for the use of so illustrious a name, the Company has from time to time made definite contributions to the memory of Abraham Lincoln. Undoubtedly, its most successful effort has been the establishment of a Lincoln Library-Museum.

From its very inception in 1928, first under the direction of Dr. Louis A. Warren and later under Dr. R. Gerald McMurtry, both outstanding Lincoln students, an exhaustive search has been made for every fragment of information that might throw more light upon the life and works of the martyred American President. The result of this intensive and far-reaching program has brought to the Lincoln Library-Museum the largest collection of organized information ever gathered about a historical character.

These early efforts to create a living and vital memorial to the martyred President received wide acclaim and acceptance. Young E. Allison, editor of the Insurance Field, wrote a company official on April 12, 1932, "It has seemed to me that the Lincoln National Life Insurance Company is doing far more than personalizing itself by the establishment and maintenance of the Research Foundation. It is contributing to the heart of the middle west a monument of historical data, the value of which will increase incomputably in the future . . . In doing this the company can be said to be

engaged in a work of insurance of even greater importance than that for which it was chartered. Character to an individual is more precious than life ... Character in a nation is worth more than the lives of all its population. That which founds, builds and tends to preserve the character of the nation is therefore in itself an insurance of vast increasing value ... So, in preserving the Lincoln Era for posterity you are insuring national character."

The late Carl Sandburg, whose contribution to Lincolniana is almost unfathomable, also was quick to praise the Lincoln research idea. On January 5, 1940 he wrote the director of the Foundation that "my feeling, which runs with that of many others, (is) that slowly, out of many difficulties, the Foundation has become a rooted and living thing that commands a wide respect and affection."

Today with some 250,000 different items of Lincolniana, the Lincoln Library-Museum has undergone intensive classification. The books and pamphlets exclusively Lincoln Number 10,050 volumes of which some 500 are in foreign languages. Some 600 lineal feet of bookcases are necessary to display them. Other classifications are: "books similar to those Lincoln read," "biographies of Lincoln's associates," "histories of the communities where he lived," "reminiscences of men who knew him," and "discussionsoon political subjects." Supplementing the books and pamphlets are 7,500 separately bound magazine articles and some 10,000 pages of newspaper clippings.

Display features consist of oil paintings, original photographs, contemporary prints, broadsides, metallic subjects, personal items, relics associated with Lincoln's assassination and death, and numerous curios.

The archives are particularly rich in genealogical material, special collections of the papers of Lincoln's associates, letters relating to Lincoln, letters addressed to Lincoln and original writings and documents of the Presiden, supplemented with hundreds of reels of microfilm of other manuscript collections connected with the Lincoln story.

Thousands of visitors are conducted through the Lincoln Library-Museum each year by competent lecturers, and Fort Wayne has become a Mecca for the advanced history student whose field of interest is the Civil War period. In order to use this facility more effectively, a duplicating department is maintained for the benefit of the research student. The director of the Library-Museum visits nearly every state in the United States every five years, giving a series of lectures on some twenty different Lincoln subjects before vast groups, including appsarances before radio and television audiences.

The Lincoln Library-Museum is located on the first floor of the home office building of The Lincoln National Life Insurance Company in downtown Fort Wayne, Indiana. Visitors are welcome.

Ideas suggested for Mr. Rood's letter
for the press kit

(Some of the ideas expressed here might also be incorporated into Mr. Rood's talk on January 30, 1968.)

The officers of The Lincoln National Life Insurance Company have long felt an obligation and desire to memorialize the name of the Sixteenth President. This motivation can be traced back to August 3, 1905 when Robert Todd Lincoln, the President's oldest son, gave the founders of our corporation permission to use a favorite Brady photograph of his father as our company insigne.

Through the years, in addition to our project to expand our life insurance business, our efforts have been directed along the lines of historical research in the field of Lincolniana, and we have established one of the most extensive collections of material ever gathered in one place about one man. Our Lincoln Library-Museum now has some 250,000 separate items, most of which reveal some significant insight into the character of this remarkable man. The material exhibited at Fort Wayne, Indiana is viewed by many thousands of persons each year, and this collection is a Mecca for professional historians who are doing research on the tragic but interesting period of the Civil War.

In 1932 our Life Insurance Company made a significant contribution to Abraham Lincoln with the dedication of the Paul Manship statue of the boy Lincoln, depicted as "A Hoosier Youth." This artistic work is perhaps one of the finest sculptural studies of all the eighty-six heroic bronzes that have been erected in Lincoln's honor in this and in foreign countries.

The Lincoln National Life Insurance Company can also be proud of its accomplishments in the promulgation of accurate printed information concerning the minute details of Lincoln's life, career and immortality. Through the 1558 issues of Lincoln Lore, now a historical monthly bulletin, we have established the most monumental work in all biographical literature. The total wordage of these bulletins far exceeds the total wordage of the Bible or the complete works of Shakespeare. The bulletin is sent gratis to historical societies, college and high school libraries, public libraries, historians and collectors. This all-encompassing and consistent effort to disseminate accurate information about Abraham Lincoln has prompted authorities to state that one of the many factors contributing to President Lincoln's present day popularity can be traced to the insurance industry.

Now, this initial gift - a challenge grant to the Ford's Theatre Society - is consistent with the Company's long term program of contributing to those projects which tend to memorialize the great name of Lincoln and to foster a love of country - a nation which the Sixteenth President helped preserve.

With the restoration of Ford's Theatre to its precise physical condition of the tragic night of April 14, 1865 when Lincoln was assassinated, the nation has a playhouse unlike any other theatre in the world today. The apron-stage, proscenium, graceful balconies and intimate elegance - all in classic nineteenth century style - provide facilities so unique as to impel dramatic groups with the desire to create the historic building into a "living playhouse."

The Lincoln National Life Insurance Company has made the initial grant to the Ford's Theatre Society with the hope that other institutions and individuals will likewise make financial contributions to help keep alive the basic democratic philosophy of Lincoln of mid-nineteenth century America when our country was hammered on the anvil of a terrible Civil War.

Lincoln And The Theatre

Was Lincoln "hopelessly stage-struck?" True, in Illinois he witnessed a play or two by traveling theatrical groups, attended a few minstrel shows, was sometimes among those who applauded visiting elocutionists, was seen occasionally at church entertainments and was captivated with the wonders of the magic lantern. But, certainly, he knew very little about the theatre during the period of his married life in Springfield.

However, in Washington, D. C. President Lincoln frequently attended the theatre. Leonard Grover, a capital city theatre proprietor, stated that Abraham Lincoln during the four years of his Administration visited his theatre more than a hundred times. While this statement may be an exaggeration, we do know that Lincoln attended ten of the four hundred and ninety-five performances offered by the Ford's Theatre management during the period of 1862 to 1865. From newspaper reports and reliable witnesses we can pinpoint forty-three different occasions when Lincoln visited the theatre to see some of the greatest theatrical talent that ever graced the American stage. Considerable additional evidence can be produced to indicate that his attendance at other times in Washington theatres escaped the attention of the newspaper reporters.

After Lincoln's inauguration as President no record of his attendance at a Washington theatre has been found for the critical months of 1861. Perhaps one reason for Lincoln's lack of interest in the theatre during the early months of his administration was the death of his son Willie in February 1862. Also, during that period, there ~~were not~~ many show houses in Washington given over to the "legitimate drama." Mr. Lincoln did not

enjoy vaudeville and was said to have visited the Canterbury Hall, the variety house, on only two occasions.

As the legitimate theatre enjoyed boom times during the Civil War, two new theatres opened for business. The one theatre already an established institution in the city was the Washington, located on Eleventh Street near C. It was usually crowded and uncomfortable, and it was noted for its indifferent productions. John T. Ford opened a theatre called the Washington Athenaeum on Tenth Street near E, which was destroyed by fire. Out of the ruins of the athenaeum he built the new Ford Theatre which opened its doors on August 27, 1863.

During the Buchanan Administration the Old National Theatre burned, and out of its rubble sprang the New National Theatre on Pennsylvania Avenue (near Willard's Hotel) which was opened for business on April 22, 1862, under the management of Leonard Grover.

As the Civil War slowly wore on and as Lincoln found the theatre relaxing, his attendance increased. Grover stated that "He often came alone, but many times brought his little son Tad, and on special occasions Mrs. Lincoln."

Perhaps one of the most pleasing visits Lincoln ever made to a theatre, judging from the human interest angle, was a spectacular extravaganza titled "The Seven Sisters" at Grover's Theatre. John McDonough, the star of the production was very patriotic, and he interpolated an Army tableau in which he sang a song that had great vogue, entitled "Rally Round the Flag." The stage soldiers would join him in the chorus. Tad (Lincoln) attended several performances of this play and was greatly taken with it; the fairy tinsel, fanciful costumes, bright and pretty scenery, appealed to him with more than usual interest. One night he induced his father to

come. While Mr. Lincoln was engaged in watching the performance, Tad quietly stole out of the box and upon the stage. He went to the wardrobe and obtained an Army blouse and cap, much too large for him, and when McDonough's song was ready for the chorus, there was Tad at the end of the soldier line, clad in his misfit uniform, and singing at the top of his voice. The President had a bad quarter of a minute of shock at the sight, but the humor of the situation quickly restored him, and he laughed immoderately.

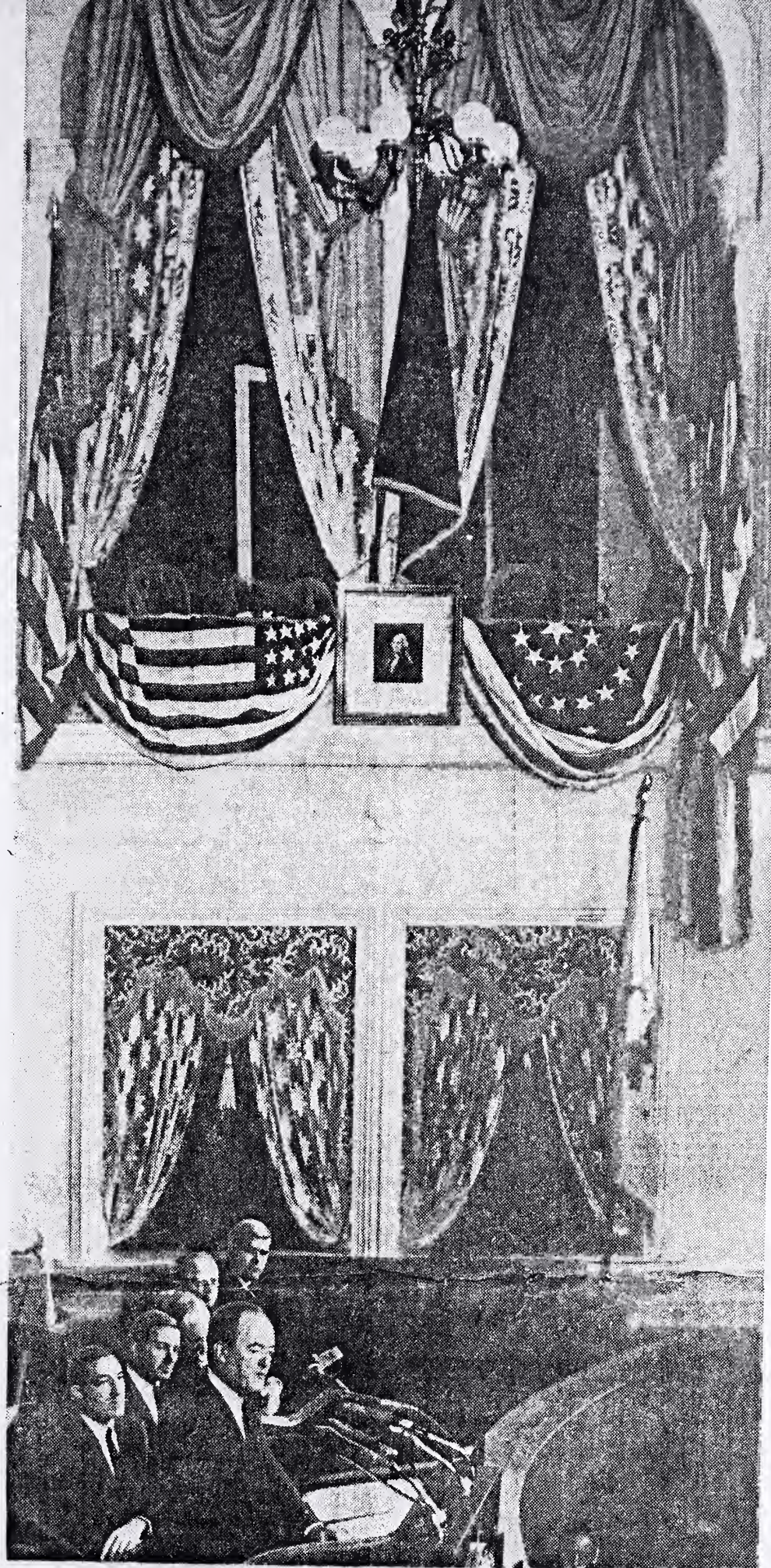
In the light of history, one cannot but wonder about the President's reaction to the role of John Wilkes Booth starring in "The Marble Heart" at the Ford's Theatre on Monday evening, November 9, 1863. Lincoln was in attendance, but there are no records concerning his comments about this play or its performers. The President, however, was very fond of Edwin Booth (the assassin's elder brother) upon the stage, and he usually went to see him perform when the actor was in Washington. Lincoln once made the statement after witnessing "The Merchant of Venice" that "it was a good performance but I had a thousand times rather read it at home if it were not for Booth's playing."

Lincoln's attendance at theatres presenting Shakespearean plays increased his understanding of the comedies and tragedies in actual production. He witnessed John E. McCullough in the role of Edgar in the play "King Lear," E. L. Davenport and J. W. Wallack in "Othello," James H. Hackett as Falstaff in "Henry IV" parts I and II, and "The Merry Wives of Windsor."

Other notable actors and actresses Lincoln saw in historic roles during his life time were Joseph Jefferson III, William E. Burton, Clara Louise Kellogg, Mrs. John Wood, Barney Williams, Maggie Mitchell, Edwin Borrest, Felicita Vestvali, Charlotte Cushman and Laura Keane.

Of all the Presidents, Lincoln is most closely associated with the theatre -- largely because of his assassination at Ford's Theatre on April 14, 1865. Lincoln had a sense of the dramatic as evidenced by his ability as a mimic, and by his flair for story-telling. It was the artist-biographer, Frank B. Carpenter, who after witnessing Lincoln read Shakespeare, made the statement, "I was not sure but that he had made a mistake in the choice of a profession."

P2



By Matthew Lewis—The Washington Post

Vice President Humphrey dedicates the restored Ford's Theater. Directly behind him are Interior Secretary

Udall (left) and Sen. Charles H. Percy. President Lincoln was in the upper box

"ACTION" . . . the Ford's Theater commercials begin



Technicians attempt to get smoke from the cabin chimney using dry ice as others prepare for the "Railsplitter" scene. The cabin was given to Fort Wayne by Lincoln Life years ago. It is a duplicate of the building in which President Lincoln was born.



The Lincoln Museum was a natural setting for shooting the Ford's Theater commercials.

For three days the Lincoln Museum and other locations in and around the Home Office resembled a Hollywood film lot as the Ross-Magwood production company filmed LNL commercials for the Ford's Theater Inaugural Program telecast Jan. 30. Lincoln Life will sponsor the CBS network program at 10 p.m. EST.

A five or six-second commercial segment sometimes would require as long as two hours while the director, Nat Eisenberg, and cameraman, Ernesto Capparos, who filmed "The Miracle Worker," spotlighted human interest events in Abraham Lincoln's life.

FRANK LESLIE'S ILLUSTRATED NEWSPAPER

No. 500 - VOL. XXJ

NEW YORK, APRIL 29, 1865.

[PRICE 10 CENTS]

ABRAHAM LINCOLN.

Assassinated Good Friday, 1865.

BY EDWARD C. FREEMAN.

"Forgive them, for they know not what they do!"
He said, and so went shaven to his fate—
Unknowing what, that generous heart and true,
Even while he spoke his prayer lay in wait.
And when the morning opened Heaven's gate
There passed the whitest and a nation here.
Henceforth all thoughts of pardon are too late,
There, in whose cause that arm its weapon drew,
Have murdered Heaven. Now alone shall stand
Dread Justice, with the sword unsheathed above,
Bark, from the eastern to the western strand,
The swelling thunder of the people's roar:
What would they murmur—FETTER NOT HER
HAND!

NO LET IT RAIN! YOUR DEEDS SHALL BE NO MORE!
N. J. Proulx.

The Martyr President.

On the 14th of April, 1865, the flag of the
United States went down on the bolted
walls of Fort Sumter. Its little garrison of

seventy men assembled to the thousands of
treason who had been permitted to pile up un-
checked, battery on battery around it, and the
treason nursed so long in South Carolina had
there its first triumph. The rebellion, then com-
menced in cowardice, ended on the fourth annu-
versary of that eventful day in assassination.
Every step in its progress had been marked by
some crime more heinous than the last. Per-
cussion and murder of men and women for their
adherence to the flag of their fathers: Fort
Pike's massacre; systematic starvation of
Union prisoners; plots to burn crowded cities,
and to dash railway trains down precipices, to
say nothing of wholesale incendiarism on the
high seas, have been among the reman-
ifestations of the war on the part of the South,
and have passed into history as the character-
istics of the rebellion. But one thing was
necessary to complete the deep damna-
tion of the monster treason of the 19th century.
That hideous consummation was achieved on the
night of April 14th, 1865, when ABRAHAM
LINCOLN, the loved and honored head of the
nation, was slain by a rebel assassin! Him

while unarméd and unsuspected, slain from
behind, with every incident that could lend a
darker hue to the atrocity of the act. Almost
at the same moment, a mutilated and wasted
statesman, helpless on a couch of suffering in
a dimly lighted sick chamber, was assailed
and stabbed by another foul assassin of the
monster crime! Nor was there a single
accessory of cowardice and brutality wanting
here. Nothing indeed was wanting in the
design, scope and execution of both acts, to
insure them with a character more horrid and
repulsive than attaches to any similar crime
in the wide annals of murder! The com-
mencement, the progress, and the close of the
rebellion—treason, wanton barbarity, sense-
lessness! Undelivered by a single trait, lightened
up by no single act of generosity, it stands in
history one black, hideous blotch on civiliza-
tion and mankind! Posterity will regard it,
even through the haze of time, with a shudder,
and parallel for its atrocious will only be
found in the records of the darker days of the
French Revolution, or in the bloody traditions
of Democracy!

Abraham Lincoln has joined the noble army
of President's Martyrs. Christ died to make
man holy; he died to make men free! When that great, kind, espansive heart ceased
to beat, humanity lost not alone its first
representative man, but mankind lost its
trust and best friend. Even the red-handed,
damaged and skulking traitors of the South
found room in his broad sympathy, and a
pity there which perhaps approached God's
first attribute of justice. Passing strange that
the two men highest in position in the nation,
and most disposed to leniency and forgive-
ness, were those that this hell-born treason
selected for its last and most distinguished
victims! Did Heaven order that its situ-
ation not should be to shoot fast and bar for
ever the half-opened door of national sym-
pathy? Did Providence frown on the possible
weakness that would condone treason and
betray the cause for which five hundred
thousand of our brothers have died and still
feet in unconfined graves!
Far be it from us to attempt lightly to inter-
pret the inscrutable ways of the Almighty, but



Booth. Mr. Lincoln. Mrs. Lincoln. Miss Harris. Major Rathbone.
ABRAHAM LINCOLN ON TRANSPORT STRETCHER IN HIS PRIVATE BOX AT FORD'S THEATRE, WASHINGTON, APRIL 14.

FORD'S THEATRE TO REOPEN

On January 30, 1968, Ford's Theatre in WASH-
INGTON, where Lincoln was shot, will re-open for
the first performance since that fatal night.
A special all-star evening will be the attrac-
tion; it will be telecast by CBS.

The 14-week theater season will open with
a dramatic version of Stephen Vincent Benet's
epic poem "John Brown's Body". The date, app-
ropriately, is: February 12th.

Other productions planned are Shakespeare's
"The Comedy of Errors" beginning Feb. 26th; and

Goldsmith's "She
Stoops to Con-
quer", March 26.
The season will
end on May 18th.

The theater
has been restor-
ed as closely as
possible to its
appearance in
1865. The photo
on p. 10 is of
the Nat'l Park
Service model
showing the stage,
the first floor
seating, and the
Presidential Box
on the right,
just as they
were on the night
of April 14, 1865.

Details of the
model - and the
restoration - are
based on contem-
porary photogra-
phs, including
some by famed
Civil War photo-
grapher Matthew
Brady.

Authentic rep-
roductions of
chairs, lighting
fixtures, drap-
eries, and other
items are being
handcrafted in
various locati-
ons throughout
the country; Brady
photos are used
to insure accur-
acy.

The total cost
of restoration
is estimated at
\$2,760,000 --in-
cluding the ori-
ginal engineer-
ing study, con-
struction, furn-
ishings, a Sound
& Light program,

and museum exhibits.
The Nat'l Park Servi-
ce's Lincoln Museum &
Library will also be
installed in the thea-
tre bldg. at 511 10th
Street; they will be
open to the public in
early 1968.

The restoration has
been underway for 3
years, under the dir-
ection of the U.S.
Dept. of the Interior.
But the theatre will
not be federally sub-
sidized. Ford's Thea-
tre Society, a newly-
created non-profit
organization will seek
funds from all parts
of the country.

One change in the
original plan of the
theatre is that its
1800 seats have been
reduced to 600 for
greater comfort. In
addition, 200 of these
seats will be set a-
side for a special
student program. There
will be a scramble for
tickets for the remain-
ing seats, you can be
sure! Tickets are pri-
ced at \$5 per perform-
ance or \$12 for the
series. Subscription
information may be ob-
tained from the Nat'l
Repertory Theatre, P.O.
Box 7207, Benjamin Fran-
klin Sta., Wash., D.C.
20044. The NRT will be
the resident acting
company.


+++++

Lincoln witnessed a
performance by John
Wilkes Booth on Nov.
9, 1863 when the actor
starred in "The Marble
Heart". If Lincoln
made any comment con-
cerning the perform-
ance, it has been lost,

WANTED,

BOUND vols. of Harper's Weekly, Ballou's, Gleason's, Leslie's Illustrations, always wanted for resale. Also Confederate newspapers, comic sections. Barbara Stuhlmuller, 53-F Curie, Cornwall-on-Hudson, N. Y. 12520.

MEDICAL -- Civil War era edition of the Boston Herald, in good to excellent condition, with numerous medical ads on the front page. C. P. Jørgensen, 57 Sylvan St. (4 - A), Danvers, Mass. 01923.

 NEWSPAPERS with accounts of the Civil War, Lincoln. Lincoln-Douglas debate items (1858) particularly wanted. C. Bednar, 616 Iowa, Oak Park, Illinois 60302.

Newspapers from 1898 pertaining to the U.S. Navy in the Spanish-American War, & the battleship "Maine". Jerry Haines, 707 Oakland Ave., Joliet, Ill. 60435.



WILL PAY Cash for newspapers, magazines catalogues, original photographs, and other ephemera before 1900. Please describe and price. Thanks. R.J. Reininger, Box 326, Temecula, California 92390.


→ NEXT DEADLINE: January, 13, 1968.

Barbara Stuhlmuller, at 53-F Curie Road, Cornwall-on-Hudson, New York 12520

Early

NEVADA newspapers. Will buy or trade. W.V. Wright, 220 So. Bruce Las Vegas, Nev. 89101

PENNSYLVANIA - Blairsville or Indiana, Pa. newspapers before 1870; Greensburg or Kittanning, Pa. before 1820. Local imprints same periods. Clarence Stephenson, Box 183, Marion Center, Pa. 15759.

 NEWSPAPERS, magazines, any other ephemera - especially pictorial - pertaining to the U.S. Treasury. A. Settel, 3313 Ross Pl., NW, Washington, D.C. 20008.

WANTED BY THE EDITOR: 1) Any newspaper dated Nov. 11, 1918 reporting signing of Armistice. 2) Penn. Gazette before 1764. 3) Penn. newspapers in German before 1776. 4) Southern newspapers before 1780. 5) NY Times - Sept. 24, 1920. 6) NY World-Teleg. & Sun - July 5, 1910. 7) NY Herald Tribune - Jan. 10 & Dec. 25, 1944 and June 26, 1952.

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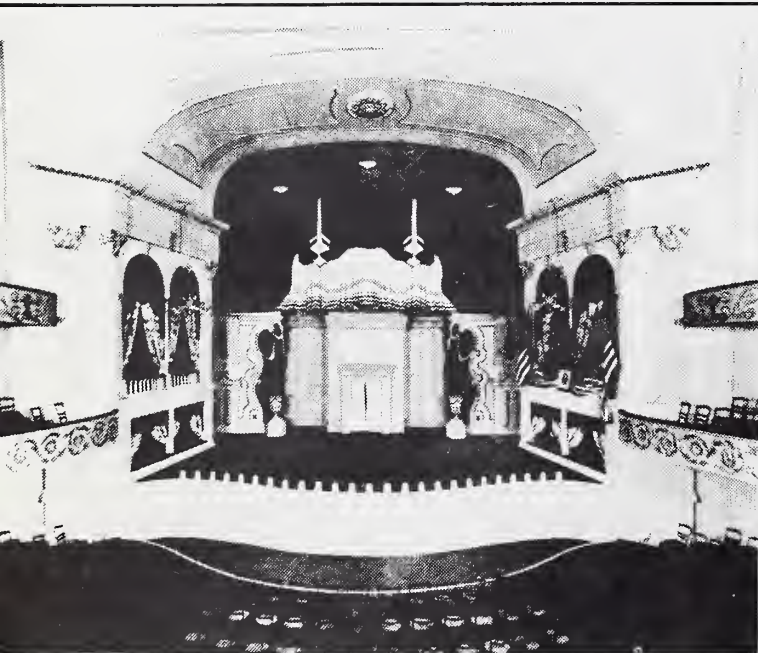
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(Non-subscribers: 10¢ per word, 35 wds. max.)



FORD'S THEATRE

